

## Space Between, Ontology, and Romanticism

“Leveled articulations” decoy an “I” purified by the space between will and idea, world and earth, into a mutable form which rests, at different intervals, in different spaces between on structures which emphasize the vertical, crowned by a “top,” self-perceived and represented version of space between— not negative capability, but a capability held in consciousness which has negativity as a primary mode and positivity as a secondary mode, working horizontally “at the top” in balance and space between to balance (and thus, romantically, sanctify) space between and Dasein as equal but not equivalent primary modes.

Dasein and Space Between as being “off” the Purification Chain by roughly equal importance (importances), both in aesthetics and “in” ontology— an entity which cannot effectively create and sustain the one without effectively creating and sustaining the other— Dasein encloses Space Between, Space Between extends Dasein, into a reciprocity which has in it the inevitability of the strictly empirical.

The romanticism of reciprocity between Dasein and Space Between— Dasein as the ideal male and Space Between as the ideal female— mirrored in romanticism’s ability to configure non-dualistic moments (sans the horror of one turning into two) of Being-In passion and intellection, and finding space between towards a reciprocity between the temporal and a capacity for anti-temporal (“timeless”) aesthetic/symbolic representation.

Space Between and Dasein as an interrelation “past” the Purification Chain, which is fastened to the lower “tiers” of its subsistence as practically manifested Ideal in aesthetics and ontological thought— Keats’ nightingale as representation of Dasein, the construct of Keats’ himself, with his representational abilities, as Space Between “in” the Romantic. The inversion of the phallic act of poetic composition “against” Space Between being purely feminine is the space “beyond” Dasein here.